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It is situated at the mouth of Pecowsic Brook. This pretty stream used to furnish water power to a pistol factory. The factory was built at the time of the war under a Government contract, and when hostilities were over, its usefulness having ceased, it was turned into a papier maché manufactory by a New York company, which was backed by Mr. Havemeyer. The venture proved unsuccessful, and in return for an outlay of some \$45,000 the property came into Mr. Havemeyer's hands. He has held it ever since, and when he heard that the Springfield Park Commissioners were anxious to acquire the tract he offered to deed it to them free of cost. Springfield is a beautiful and artistic city, and is well able to improve upon this gift of one of our New York collectors.

\* \* \*

Poor Dickens came in for a good deal of abuse in his time for his domestic relations, but it was no secret to those who enjoyed the intimacy of his house during his early married life that he had ample provocation to grow restive. A volume of "Reminiscences of the Stage," by Wybert Reeves, just issued in London, gives an anecdote, on the authority of Wilkie Collins, which may be taken to illustrate this point:

"It was a dinner party, at which most of the leading representatives of literature and art were present. The conversation turned on Dickens's last book. Some of the characters were highly praised. Mrs. Dickens joined in the conversation and said she could not understand what people could see in his writings to talk so much about them. The face of Dickens betrayed his feelings. Again the book was referred to, and a lady present said she wondered when and how so many strange thoughts came into his head. 'Oh,' replied Dickens, 'I don't know. They come at odd times; sometimes in the night, when I jump out of bed and jot them down, for fear I should have lost them by the morning.' 'That is true,' said Mrs. Dickens, 'I have reason to know it—jumping out of bed and getting in again with his feet as cold as a stone.' Dickens left the table and was afterwards found sitting in a small room off the hall—silent and angry."

## POINTS BY POST

D91:

Editor THE COLLECTOR:

The last known addresses of the painter of the picture of the pulling down of the George III statue at Bowling Green, in New York City, J. A. Oertel, was Vienna, Fairfax Co., Va., or care of Verhoff Gallery, F street, Washington, D. C.

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152 W. 57TH STREET, NEW YORK, April 2, 1892.

Editor THE COLLECTOR:

The last plate by Raphael Morghen was the "Transfiguration," after Raphael. It was left not completely finished. It is an interesting coincidence that Raphael's painting was not totally finished at the time of his death.

This is suggested to me as apropos in connection with remarks about the engraving of the "Madonna della Sedia" plate in the article on the Bates Collection, page 89, issue of January 15, of your journal.

Yours truly,

WILLIAM SARTAIN.

\* \* \*

Editor THE COLLECTOR:

NEW YORK, April 2, 1892.

In your current issue you note this fact as follows:

"One of the most remarkable sales of old silver ever held was at Edinburgh lately. It included pieces belonging to the late Earl of Dunmore, and the service of St. Martin's Abbey, in Perthshire. Several pieces were bought on commission from New York. The highest price ever obtained for old silver, \$80 an ounce, was given for an early Italian double-handled cup and cover, \$420 being the price. The highest price heretofore had been \$50 an ounce."

I enclose, as of interest in reference to this statement, the following clipping, from *The Times* of this city, June 30, 1890, which reprinted it from the London *Daily News* under the caption of "Very Old Abbey Plate":

"A perfectly unique bit of silver will be sold to-day at Christie's. It is an incense boat that was part of the plate of Romsey Abbey, founded more than nine centuries ago. The monks belonged to the Benedictine Order, and the Abbey, which was very prosperous in this world's goods, acquired fame for the scholarship of its Abbots, who were mitred. Its library was celebrated for its collection of Hebrew books. The incense boat is of Tudor workmanship. The double Tudor rose is found on the cover of it, so that the piece may date as far back as 1486. At each end of the boat is a carved ram's head, and the ondée ornament on which it rests is to represent the sea. The piece is thus a rebus—a silver rebus—on the name of Romsey, though the derivation is incorrect, the final syllable meaning island, as in the well-known forms of eyot or ait. With it is to be sold a thimble of Edward III's time, discovered in Whitelesea ware with the Romsey boat, and thus presumably also part of the plate of the Abbey. The instances of such relics coming into the market are very rare."

These two pieces weighed together 30 oz., and brought 2,000 guineas, or over \$330 per ounce. They were bought, I think, by Lord Londonderry. A friend of mine, a dealer in London, bid £2,000 on his own account.

Yours truly,

J. P. HOWARD.

## THE KING COIN SALE

THE sale of the Colin E. King coin collection at Davis & Harvey's, in Philadelphia, on April 5th and 6th, produced about \$4,000. The principal buyers were the Chapman Brothers, who made the catalogue, Mr. Gale and other Philadelphia collectors, and Prof. Ed. Frossard, and the Scott Stamp and Coin Company of this city. Some noteworthy prices were:

No. 56: Syracuse dekadrachm, B. C. 415 to 405, \$150. No. 70: Stater, Philip II of Macedon, \$21. No. 111: Tetradrachm, of Athens, B. C. 186 to 146, \$12. Coins of the Roman Republic, of the Second and First Centuries B. C.: altogether 268 different pieces, eighty-five cents each. No. 202, a very fine and rare denarius of Julius Cæsar, \$9.50. No. 231: aureus of Nero, \$16. No. 253: denarius of Vitellius, \$17; and No. 254, an aureus of Vespasian, \$22. Nos. 335, 336 and 337, denarii of the lower empire, \$15, \$8.50 and \$17 respectively.

Among the English coins, No. 421, a fine crown piece of Elizabeth, 1601, brought \$25; No. 430, one of Oliver Cromwell, 1658, \$27; and a hammered gold sovereign of Charles II, No. 432, \$21.

Canadian coins and medals of note included No. 486, a Franco-American 5 sous piece, uncirculated, \$13.75; No. 500, Hudson Bay Company bronze token, \$20; No. 501, another, \$22; No. 519, a Canadian penny token, 1813, \$11. Some prices for our own colonial coins were, 523, Oak Tree Shilling, Mass., 1652, \$17; another, with difference in die, \$15.80; an Oak Tree Threepence, 1652, Mass., \$11.50; a Twopence of the same device, 1662, \$11.50; a Massachusetts Pine Tree Shilling, 1652, \$14.50; and one of the large type, \$35. A New York cent of 1787 brought \$15.

For a 1795 gold eagle, \$17 was paid, as also for one of 1796. An 1804 half eagle fetched \$31; a 1794 silver dollar, \$37.50; although scratched, an 1851 dollar, \$51; a 1796 half dollar, with the 16 stars, \$69; one of 1797, \$42; and one of 1853, from the New Orleans mint, without arrow head or rays, was secured, amid applause, by Prof. Frossard, for \$121. A dime of 1796 commanded \$11.25. A cent, 1793, "Ameri," brought \$14; one of the same date, with America in full, \$17; and another with the lettered edge, \$61. A Liberty Cap cent of 1793 commanded \$32; one of 1797, \$11.25; and one of 1799, \$16. No. 1028 was an 1804 cent, of a perfect die, and a pure, sharp impression, with milling, uncirculated, and of a light olive color. This otherwise grand coin, the finest impression known, is marred by having engraved down the field the name of Wm. W. Baldwin. Still it commanded \$102.

No. 1171, a New York building token, in copper, value one penny, brought \$13; and the modern restrike of the Napoleon III 5 franc piece, 1853, \$15. The United States fractional currency sold well, mostly to Professor Frossard, who also secured, at from \$4 to \$7 each, the valuable series of 15-cent shinplasters, numbered from 1422 to 1430. A Kellogg & Co. double Eagle, San Francisco, 1855, brought \$32; a Moffatt & Co. eagle, 1852, \$27; a Humbert assay Eagle, 1852, \$24; a Clark, Gruber & Co. Pike's Peak Eagle, 1860, \$26; and the very rare 1890 quarter Eagle, of Georgia gold, \$62.50. The magnificent coin cabinet, which brought up the end of the sale, sold for \$110.

## THAT DIANA AGAIN

Editor of THE COLLECTOR.

DEAR SIR: I notice by a last issue of THE COLLECTOR that Mr. St. Gaudens is doing a new Diana for the top of the tower of the Madison Square Garden, to be of the same pattern as the present unsightly one that is about to be removed, and sent where it more properly belongs—to Chicago. The new one is simply to be of less dimensions than the first.

Now it seems to me that the objection to the original vane is not so much its gigantic bigness (which appears to have been the chief cause of complaint against the figure) as in its ugliness and impropriety. By the latter word I do not mean to imply that nudity is necessarily improper. All things have their place, nudity as well as drapery, but who before ever knew of a Diana, the emblem of purity and chastity, displaying herself to the gaze of a whole city without any clothing? The Ancients, the sponsors of this goddess, invariably represented her draped; what right have we moderns to strip her?

Apart from this consideration how vastly better would the statue appear in a flowing robe how much more graceful and elegant; and, no doubt, the figure could be made to serve a turn as a weathercock just as well as it does now with merely an indication of a garment.

"Casta Diva, che inargente!"

Yours,

S. F. H.

According to the Boston *Advertiser*, Harvard College is undertaking the task of getting a complete collection of flowers in glass models. The secret of making these models is known only to two brothers named Blaschka, in Dresden, and they are under contract to work only for Harvard during the next nine years. The younger brother is now in Jamaica studying the plants of the island, and in a few weeks he will come to Cambridge as the guest of Professor Goodale. Afterward he will travel west, making a collection of the typical American flowers, and will then return to Germany to begin the work of reproducing them in glass. The specimens already received at the Agassiz Museum are marvels of ingenuity.